

NEWSLETTER

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Sacred Dance Guild

*a corporation with
international membership
devoted to
sacred dance in worship*



Register NOW for the
MID-WINTER WORKSHOP AND ANNUAL MEETING
or the
SACRED DANCE GUILD

Friday, February 21st

Saturday, February 22nd

First United Methodist Church
North Plainfield, New Jersey

AMPLE FREE PARKING ON CHURCH PARKING LOT BEHIND CHURCH. Church located at
631 E. Front St.

REGISTRAR: Mrs. George Fischer, Jr.
Grace United Methodist Church
Plainfield, N.J.
Telephone: 201-756-1107

PROGRAM CHAIRMAN: The Rev. Daren L. Miller (Dunellen, N.J. 201-968-6676)

THEME: GENESIS OF DANCE - - - - -

INSTRUCTION IN MOTIVATION, MOVEMENT AND EXPRESSION OF THE BODY, within the
individual in the group.

Why does one move? Why does one dance? What is one trying to say?

INSTRUCTION IN SENSITIVITY in interpersonal relationships, gaining an awareness
within the group, and for purposes of expression and communication to
others.

LEADERSHIP INCLUDES:

FORREST COGGAN: Michigan State Univ., '47 BA, Drama Major; University of Dance,
Jacob's Pillow; Lester Horton Dance Theatre, Hollywood, Calif.; Drama Work-
shop Director, 1st Congregational Church, Los Angeles; Instructor of Dance Dy-
namics for Men, Michigan State Univ.; Japan Logistical Command, Entertainment-
Music Workshop; Univ. of Wisconsin, '62, MS, Dance Major; Instructor in Dance,
Production Technique, Dance History, '61-64; director and choreographer for
over 175 drama and dance productions for stage, TV, radio; presently General
Director of Teatro Internacional, Inc., specialist in theater dynamics. Has
served previously as instructor for S.D.G. workshops and on Board of Directors.

KENNETH HAMPSON: Methodist minister, Bayonne, N.J.; Bloomfield College, Wesley
Seminary (Washington, D.C.), pastorates in Lafayette, Jersey City, Newark;
Associate Minister, Oaklawn Methodist Church, Dallas, Texas; Minister of Edu-
cation, First Methodist Church, Plainfield, N.J.; Administrator, Methodist
Manor, Branchville, N.J.; Youth Director, Newark Conference of the Methodist
Church; member of Board of Education, Newark Conference of the Methodist Church,
training in sensitivity through the Board of Education of the Northeastern
Jurisdiction of the Methodist Church.

SCHEDULE (subject to change)

FRIDAY

- 12:00 Arrival and registration
- 1:15 Coffee, meeting and greeting, introductions
- 1:45-3:15 A Group work with Forrest Coggan
B Group work with Kenneth Hampson
- 3:30-5:00 A Group work with Kenneth Hampson
B Group work with Forrest Coggan
- 6:00 Dinner at the church (executive board meeting)
- 7:30 SACRED DANCE FESTIVAL in church chancel, open to the public
(Any group desiring to present a number should contact the Program Chairman by Feb. 15 with complete details; otherwise we will be unable to have you participate in the program.)
- 9:30 Adjourn for the day.

SATURDAY

- 9:00 Registration for those not attending Friday
Coffee, meeting and greeting
- 10:00-11:30 A Group with Mr. Coggan
B Group with Mr. Hampson
- 11:30-12:30 Annual Meeting, Mrs. Robert Sonen, president, presiding
- Lunch at nearby restaurants and diners
- 1:45-3:00 A Group with Mr. Hampson
B Group with Mr. Coggan
- 3:00-3:30 Evaluation, announcements, closing

REGISTER NOW! Detach form below and mail to Registrar by February 12th

NAME _____ ADDRESS _____

COST: 2 days 1 day

Member	\$10.00	\$6.00	Friday evening dinner available for \$2.25 by reservation <u>only</u> ; lodging and other meals extra.
Non-member	13.00	7.00	
Student	7.00	4.00	

I plan to attend the S.D.G. Mid-Winter Workshop

BOTH DAYS _____ FRIDAY ONLY _____ SATURDAY ONLY _____

I am a MEMBER of the Sacred Dance Guild _____ NON-MEMBER _____ STUDENT _____

Reservation desired for Friday evening dinner _____

\$2.00 DEPOSIT REQUIRED WITH THIS FORM (non-refundable unless workshop is cancelled).

Further information on Mid-Winter Workshop

TRANSPORTATION:

Connections via Garden State Parkway from north or south;
also Route #22 from Newark, Route #28 from Elizabeth,
Verrazano Bridge from Long Island to Route #439 to Route #28.

Somerset Bus Lines direct from Port Authority Terminal in N.Y.C.

Pennsylvania Railroad from N.Y.C. Penn Station to Elizabeth,
change to Jersey Central Railroad to Plainfield.

ACCOMMODATIONS (make your own overnight reservations):

If you drive your car to Plainfield:

Howard Johnson Motor Lodge, North Plainfield (201-753-6500)
Single \$12.00 up, Double \$16.00 up

Rainbow Motel, 225 U.S. Hwy. #22, Green Brook (201-968-1400)

Blue Hills Motel, U.S. Hwy. #22 (north side) (201-968-3545)

Green Brook Motel, 200 U.S. Hwy. #22 (201-968-0220)

Clifton's Guest House, 327 Watchung Ave., North Plainfield
(201-755-2450)

If you do not drive to Plainfield, the following is within walking distance
of the church:

Park Hotel, 200 W. 7th St. (201-757-0022)
\$13.00 Single, \$15.00 Double, \$22.00 Suite for 4

DON'T FORGET !

DON'T PROCRASTINATE !!

DETACH AND MAIL THIS REGISTRATION FORM, WITH \$2.00 DEPOSIT,
BY FEBRUARY 12th TO ENSURE YOUR PLACE AT THE MID-WINTER
WORKSHOP.

CREATIVE ARTS IN RECONCILIATIONA Multi-Media Kit

Prepared for use with N.C.C. Study "Reconciliation In A Broken World"

Available at \$5.75 from Friendship Press, 475 Riverside Dr.,
New York, N.Y. 10027

Kit includes;

Creative Movement: Steps Toward Understanding -Margaret Fisk Taylor
A pamphlet that describes the ways in which creative movement may be used as a reconciling art. It is accompanied by a color film-slip that shows some of the movements described in the pamphlet, as interpreted by a group under the leadership of S.D.G. president Pat Sonon of Oak Ridge, New Jersey.

Are You There, God? Over; Do You See Your Neighbor? Over. A two-sided, 8-inch flexible record, 33 1/3 rpm. One side records the spontaneous, unrehearsed responses of men and women talking about traditional and changing concepts of God and man's relationship to him. The other side records similarly informal conversations on race relations. Suggestions for using the record are included.

Filmstrip of art prints (not yet titled). A color filmstrip related to the subject of reconciliation, with suggestions for use.

Hurt and Healing: Modern Writers Speak - Stanley J. Rowland, Jr.
A compilation of quotations from modern authors that explores the concepts of fear, guilt, alienation, forgiveness, reconciliation and resurrection. Available separately at \$1.50.

STUDY OPPORTUNITY FOR SUMMER 1969

The second in a four-year series of summer Arts and Humanities Institutes for Advanced Study in Dance will be offered at Illinois State University in Normal for six weeks from June 16 through July 25, 1969. Following the success of the initial 1968 Institute in Dance for the American Male with sixteen men and fourteen women from eighteen states as participants, the 1969 institute will focus on the Improved Teaching of Ethnic and Contemporary Dance for Junior High School Boys and Girls. The proposed institutes for 1970 and 1971 will be directed toward Creative Movement and Dance in Elementary School, and Creative Dance Production in the Senior High School, respectively.

Candidates for participation in the 1969 institute should be currently teaching or supervising physical education in grades 7-9, or be preparing teachers of physical education for the junior high school. Applicants should have had an undergraduate major or minor in physical education and should have taught physical education for a minimum of three years. At least half of the persons selected to become participants must be men.

The 1969 dance institute is offered in cooperation with the U.S. Office of Education, under a federal grant as authorized by Congress in the Education Professions Development Act. Participants will receive stipends weekly of \$75.00 and \$15.00 for each dependent while in attendance at the institute.

STUDY OPPORTUNITY (continued)

Headlining the staff will be two artists-in-residence: Dr. Chet Milar of Los Angeles, a specialist in ethnic dance with extensive experience in the dances of Asian peoples as performer, teacher and dramatist-lecturer; and Miss Nona Schurman of New York City, a modern dance performer, choreographer and teacher, who was once a member of the Humphrey-Weidman Dance Company and later directed her own company. Dr. Milar was a member of the 1968 staff for the Institute in Dance for the American Male, and Miss Schurman is currently artist-in-residence at Illinois State University, lecturing and teaching in dance.

All inquiries and requests for brochures and application forms should be addressed to Dr. Miriam Gray, Director, Dance Institute, Department of Health and Physical Education, Illinois State University, Normal, Illinois 61761. DUE DATE FOR COMPLETED APPLICATIONS IS APRIL 6, 1969.

<p>Announcing</p> <p>a new book about sacred dance</p> <p><u>DANCING FOR GOD</u></p> <p>by</p> <p>Father Lucien Deiss and Sacred Dance Guild member Gloria Weyman</p> <p>Illustrated with photos, sketches, music; includes choreography for five dances.</p> <p>Hard-bound, available at \$4.95 from World Library Publications, Inc., 2145 Central Parkway, Cincinnati, Ohio 45214.</p>

Margaret Fisk Taylor reports an issue of The Chicago Theological Seminary REGISTER dealing with the theme, "Communicating Celebration", which is of particular interest to S.D.G. members. Following are brief excerpts from the 66-page May-July, 1968 issue, which is available for \$1.00 from the seminary at 5757 University Avenue, Chicago, Illinois 60637.

THE TIME OF CELEBRATION IS AT HAND

-Ross Snyder

Celebration's mode is break-out by its very nature, celebration is expressive spontaneity. . . . preferably a co-original spontaneity by a group of creators. It is taking into one's bodied consciousness what is happening within the world, suffering both its evil and its good. And not retaliating in kind, but bringing the evil-good in contact with God's love and creativeness and so letting it be transformed into new possibility . . . then offering that process and the product of that transformation back to our life world, at the same time inviting its participation in working out the answers and new situation. This transforming act is the most fundamental concept we can reach as to what celebration is.

BUILDING ACOUSTIC WORLD

-Kent Schneider

Celebration chooses to plunge into suffering and to dance out the joy of life. The music creates the immediacy of the present. The folk idiom is a powerful por-

BUILDING ACOUSTIC WORLD (continued)

trayal of the NOW sound of a people's life. . . . what needs to be observed is a balance (creative tension) of color and line, whether it be painted or danced, sounded by voice or instrument, and the dialog tension of the serious and the humorous. Jazz is one such media

CREATIVE LITURGY AS A FLUID ART FORM

-Thomas R. Henry

The existence of art is apprehended through art in all its forms: visual -- verbal -- music -- theater -- dance celebrative liturgy is informed by a new vision which pulses with the word of transformation: NEVERTHELESS Four key words must be part of the vocabulary and experiences of the liturgy artist: tension - creation - celebration - transformation. Being aware of the TENSION of life, the liturgy artist CREATES an art form which CELEBRATES this existence of joy and despair, and offers it to God for TRANSFORMATION. It is often asked, what works will give us a sense of our wholeness as human beings? Is it possible to laugh and dance and sing and point to joy when so much of the world is in revolution and misery?

THE COMMUNICATIONS CELEBRATION

Liturgy is an art form which moves people through a journey; it senses the tension, creation, celebration and transformation power within life; and it calls the people to participate. The sounds of the Beatles, Dylan, Donovan, Simon and Garfunkel have become prophetic voices for a world culture the song of celebration makes all present to each other. We sing a world of new hope, of new possibility. We sing it from where we live -- God's in-dwelling must be celebrated in the NOW. . . .

CELEBRATING THE RESURRECTION : An Easter Sermon (1968) by Marvin E. Peterson, Minister of the Anderson Hills United Methodist Church in Cincinnati, Ohio. (Mr. Peterson is a member of the Sacred Dance Guild and attended the 1968 June Institute. Following are excerpts from a sermon which incorporated dance, and culminated in simple congregational movement.)

In worship we celebrate the gospel. At Easter we celebrate the mystery of the resurrection: God present with us in the risen power of Jesus Christ. . . It is the awareness of the personal meaning of the resurrection rather than its demonstrated historicity that awakens in us as it did in the disciples the conviction that the Easter event did happen

The real question is not the historical question. The real question is not, did Jesus Christ rise from the dead. Rather, it is: is anything happening to us? Are we being raised from the death of our sins to a new life? I am convinced that unless we are struck by the personal meaning of the resurrection it really doesn't matter whether we believe as a historical fact that Jesus rose from the dead . . .

How do we celebrate the resurrection? We celebrate it through our common worship in which we speak and sing our praise. I am suggesting this morning, however, that our participation in the joy of Easter will be greater if we are not limited to speaking and singing. The exultation of Easter is too great to be contained in mere verbal expression; some total expression of the body is required.

CELEBRATING THE RESURRECTION (continued)

A child who has been given good news cannot sit still. He dances and sings. The joy of Christians at Easter is akin to this. Physical response is not one of the childish things we are to leave behind as we mature; rather it is one of those childlike qualities which we must have if we are to enter the Kingdom of God. I am suggesting that unless we become as children and respond physically to the resurrection, we cannot know the full joy of Easter today. In short, we need to dance the resurrection.

Symbolic movement -- or dance, in the broadest sense of the word -- is a natural expression of man. From early times it has been a part of worship (then follows a selection from Margaret Taylor's *A Time to Dance* on dance in the Old Testament, in the early church, up to the Reformation, the leadership of Ruth St. Denis and Ted Shawn, the challenge of TV today, etc.).

We want to provide the opportunity for you this morning to be in a worship service where symbolic movement is used. We want you to share vicariously in dancing the joy of the resurrection through the use of an English folk song -- "Lord of the Dance". This is a new folk song written by Sydney Carter of London. He was inspired to write it after he heard the Shaker folk song, "'Tis the Gift to Be Simple" and saw it danced. His melody is an adaptation of this Shaker tune.

Let me read you the text of Sydney Carter's "Lord of the Dance", which we are going to interpret in a moment. Jesus is the Lord of the dance and Carter pictures him dancing through life:

1. I danced in the morning when the world was begun,
And I danced in the moon and the stars and the sun,
And I came down from heaven and I danced on the earth;
At Bethlehem I had my birth.

CHORUS: Dance, then, wherever you may be;
I am the Lord of the dance, said he;
And I'll lead you all wherever you may be,
And I'll lead you all in the dance, said he.

2. I danced for the scribe and the Pharisee
But they would not dance and they would not follow me.
I danced for the fishermen, for James and John;
They came with me and the dance went on.
3. I danced on the sabbath and I cured the lame;
The holy people said it was a shame.
They whipped and they stripped me and they hung me high
And they left me there on the cross to die.
4. I danced on a Friday when the sky turned black;
It's hard to dance with the devil on your back.
They buried my body and they thought I'd gone,
But I am the dance and I still go on.
5. They cut me down and I leap up high;
I am the life that'll never never die.
I'll live in you if you'll live in me;
I am the Lord of the dance, said he.

CELEBRATING THE RESURRECTION (continued)

The text of this folk song is obviously masculine and demands a group of men for interpretation. I want to say publicly that the six high school young men who are dancing this morning are the six most courageous, adventurous fellows I know. You have no idea how many fellows turned down the opportunity to be in this group. We hope that you will open your hearts and minds to the message and mood of the music and the movement. We hope that we can express for you something of the joy of Easter.

God said to Moses, "Put off your shoes from your feet, for the place on which you are standing is holy ground." In line with that command, and in line with our feeling that what we are doing is an act of worship to the holy God, we remove our shoes.

Let us pray: O Lord, our heavenly father, we offer and present unto thee ourselves, our souls and bodies, to be a reasonable, holy and living sacrifice unto thee. Take us as we are and make us more fit for thy service. Use us as thou wilt, to the glory of thy holy name and the good of our fellow men; through Jesus Christ our Lord. Amen.

("Lord of the Dance" follows.)

On the final hymn this morning we would like to give all of you an opportunity to respond physically to the joy of the resurrection. We are hoping that all of you can become un-self-conscious enough and free enough of your inhibitions to participate. Hymn #450, "Thine Is the Glory", is a magnificent psalm of praise which became very popular in America after it was used at the assembly of the World Council of Churches in Amsterdam in 1948. I am suggesting that on the chorus we use an announcing gesture with the right hand, a rising gesture, a circle, and a rising gesture. Since this is a new hymn to many of you, our organist will play it all the way through. Before she comes to the refrain we will stand, and then as she plays it we will try our movements. We'll use the movements then on each of the succeeding refrains. If, by the third refrain, you know the melody and words well enough, put your book down and use both hands instead of just your right one. Your movements ought to be as strong and vigorous as possible without endangering the life of your neighbor.

(Hymn followed and congregation responded.)

MUSIC HUNTING ????

"Lord of the Dance" may be found in Sing Round the Year by Donald Swann and David White, N.Y. Available on record in:

Keep the Rumor Going, Avant Garde, AV-106, 250 W. 57th St., N.Y. 10019

Also see: "Let Loose" in John Ylvisaker's Cool Livin', Avant Garde, AV-107, 250 W. 57th St., N.Y. 10019. Words and music also available from Avant Garde. "They'll Know We Are Christians By Our Love" available through Margaret Taylor (36 S. Pleasant St., Apt. 606, Oberlin, Ohio 44074) and in Biblical Hymns and Psalms by Father Lucien Deiss, available from World Library of Sacred Music, Cincinnati, Ohio 45211.

Membership Chairman Wendy Hartman has received news of the death of S.D.G. member Esther Ellison of West Hartford, Connecticut. Mrs. Ellison had been a member of the Guild for many years, and served on various committees. Our sympathy is extended to her husband and family.



Spotlight

ON

NEW MEMBERS



SPOTLIGHT ON NEW MEMBERS (continued)



OF SACRED DANCE ACTIVITY (listed alphabetically by states
for your convenience)

ARKANSAS

ELEANOR KING of the University of Arkansas writes, to correct misleading descriptive material in the last NEWSLETTER concerning her groups presentation of Psalm 8, only one instrument was used to support the dancers' voices. The instrument is not the familiar Western tambourine, but a Middle Eastern instrument brought to Europe by the Crusaders, a narrow, oblong wooden box with twelve strings, plucked over an opening. Made to order for the dancers by the Delmetsch family, the instrument has its own distinctive sound quality which is quite different from the usual tambourine.

CALIFORNIA

The Dance Choir of the South Gate Methodist Church, GLENRUDE SMITH, director, presented two carols, "What Do You Bear to the Babe in the Manger" and "Come Hear the Wonderful Tidings" in a church school Christmas program.

The Sacred Dance Choir of First United Methodist Church (Riverside), ELEANOR GOODPASTER, director, presented a demonstration program of sacred dance which culminated in enthusiastic participation of congregation with dancers in "Go Tell It On the Mountain". Christmas presentations included "The Magnificat", "It Came Upon A Midnight Clear" and "Streams in the Desert".

A new Dance Choir has been formed at Riverside's Wesley Methodist Church, with VICKIE BUTCHER as director. This group, together with the above group, presented a Christmas program for the American Association of University Women.

The WORSHIP IN MOTION CHOIR of First United Methodist Church (Orange) participated in a special service featuring Gert Behanne as speaker, in St. Paul's Episcopal Church (Tustin). Composed of high school and college young adults, the group presented "Jesus, Joy of Man's Desiring".

FLORIDA

The Sacred Dance Guild of Miami, DIANA AVERY, director, presented services at Temple Israel and Temple Judea. Following the traditional pattern, the service began with an entrance to L'cha Dodi, Barchu (Praise the Lord), Sh'ma (Hear, O Israel) and a Hassidich (peasant-type dance). A dance representing the remembrance of things past will use Villa Lobos' "Bachianas Brasileiras" sung by Joan Baez; the central figure in the dance is a mourner looking back on childhood, frustration, grief and peace, each idea being danced by a single person or small group. The service will end with a joyous closing hymn that is based on a dance choreographed

FLORIDA (continued)

by Art Hall at last summer's S.D.G. June Institute. All dances will be accompanied by a cantor and/or chorus, with the exception of the Baez number. The group is currently rehearsing e.e. cummings' "Santa Claus" with the University of Miami Drama Department.

ILLINOIS

New S.D.G. member MILDRED DICFINSO reports that her 16-member Contemporary Dance Guild presented "Celebrating Christmas with Dance" at the Museum of Science and Industry in St. Charles. Included were "Joy to the World", "Amen", "Carol of the Bells" and others.

MASSACHUSETTS

BEA GONWELLA is now director of the Sacred Dance Choir of Winchester Unitarian Church. The group danced "Now Thank We All Our God" and "We Gather Together" at Thanksgiving, with junior choir and trumpet accompaniment.

Members of the Sacred Dance Group of Lexington First Parish Church (Unitarian), GLADYS KANTER, director, danced The Beatles' "Within You and Without You" for a Liberal Religious Youth worship service. Christmas observance included dancing the shepherd's dance in their church's production of "Lamb and the Night Visitors".

JUNE DUNKLE reports that voices combined with dance at the Congregational Church in Newburyport for a Christmas concert of portions of Handel's "The Messiah". Performing group was under the direction of Mrs. Florence Whipple.

"The Bloat and the Bulge: A Service of Awareness" was presented in December at St. Francis College in Biddeford, Maine. The service ended with a dance by SISTER MARIE OF THE EUCHARIST (Worcester, Mass.) to a dramatic reading of a free verse poem, accompanied by guitar, ending with a song, titled "Elihu Faces the Affluent Society".

Motion choir members at First Parish Church (Unitarian) in Dorchester danced "I Wonder As I Wander"; director, CAROL DAVIS.

NOAMI JEN-LEAF presented a concert at Bradford Jr. College in November, and a sabbath service at Temple Sinai (Brookline). Hannuka songs accompanied the movement of torches from the front of the Ark to the aisles of the synagogue, where they were passed by congregants until picked up again by the dancers and returned to the chancel. Naomi will present concerts in Milton on Feb. 15, Newton on Feb. 26, and four services in March in the Boston area.

JEAN KEELTON, director of the Sacred Dance Group of Needham Congregational Church, reports presenting "Come, Ye Thankful People, Come" to accompaniment of adult choir in Thanksgiving service. "Praise Him, Praise Him, All Ye Little People" was danced for children's chapel service, and "Ave Maria" at Christmas service.

JOAN SPARROW danced "Counterparts" as the sermon in a regular morning worship service at the First Unitarian Church of Somerville, using original music by Daniel Jahn. Currently Joan is presenting three lecture-workshop-demonstration sessions for the Chatham Teachers' Association, and will dance in a morning service in Eastham on February 2nd.

The Rhythmic Choir of Christ Church (United Methodist) of Lynn, MARJORIE CROSSMAN, director, presented a celebration in scripture, song and dance at the First Church, Congregational, of Swampscott.

MASSACHUSETTS (continued)

Thanksgiving Sunday was celebrated at the Unitarian Church (Framingham) with a service which included dance under the direction of JUDITH STAMES.

MICHIGAN

BARBARA COTTER of Saginaw used eight senior high girls in the Christmas Eve service at Jefferson Avenue United Methodist Church, dancing the seven parts of "Nativity Miniatures" as a prelude to the candlelight communion service. They also danced "What Child Is This?" as the offertory.

The novices of Saint Mary Convent (Monroe) chose as their theme for the Christmas Eve Midnight Mass, "Be Mobile in the Lord" Sister Mary Aquin Chester, I.H.M. says, "The novices did a couple of simple circle dances; then we did 'No Man Is An Island', drawing the senior sisters in, and ended with a Five-fold Amen. They enjoyed it .. we have to move slowly and gently in this matter, but we were very happy at the response we received.

FORREST COGGAN of East Lansing has guest spots scheduled at three Michigan colleges, another in New Mexico and in Pennsylvania. These are workshops, short courses, etc., with subjects including dance production, aesthetics, Far-Eastern Theater and Religion, and dance for 5th and 6th graders. He also reports that two new works, "Missa Criolla" and "Navidad Nuestra", choreographed by Gene Olson of Chicago, were presented at Edgewood College (Madison). Dancers were SUSAN LUNDBERG, DAVID NEEVEL, SUSAN HARRIS and GENE OLSON.

Forrest Coggan also reports the death of the husband of S.D.G. member LARAINNE JONES of Fowlerville. He writes, "It is important to note that the Lord's Prayer was danced before the altar by two teenagers during the funeral service. This portion of the service was carefully handled and added the greatest depth to a most critical occasion. Our compliments to LeRainne on her insistence that this offering be centrally included. Our sympathy to her for her great loss."

SARAH CERTS of Kalamazoo reports that young adults of Westwood United Methodist Church have formed a new dance group, and presented "Lo, How A Rose E'er Blooming" on Christmas Eve using organ, viola and voice accompaniment.

The Holland Rhythmic Choir, JOANNE BROOKS, director, presented the Christmas story in dance at several churches in the Holland-Zeeland area during the Christmas season. Beginning with the prophecy from Isaiah and ending with selections from Revelations, the program uses medieval music by Gabrielli together with narration.

The First United Methodist Church Liturgical Choir (Grand Rapids), KATHY MUTR, director, participated in a Christmas candlelight service, as well as several other Christmas services, presenting "O Holy Night" and "Run, Run to the Stable", a Spanish carol with handbell accompaniment.

SUSIE SPICER BATES is starting a new group in Kalamazoo; Susie had dance used in her wedding ceremony in Grand Rapids.

Dancers from South Congregational Church (Grand Rapids), under the direction of BERNICE SCHLEGEL, presented Robert Wetzler's "A Christmas Noel" in December.

BILL BRIDGER, Professor of Music and Dance at Grand Valley State College will choreograph "Nunc Dimittis" by the late composer Leo Sowerby of Grand Rapids, to be presented at a memorial concert in his honor at the Fountain Street Church in March.

NEW YORK

A new group, the WESLEYAN DANCERS OF AMITYVILLE (Long Island), BETTY DEAN HYDON, director, has been formed with thirteen dancers and a full spring schedule ahead. Betty Dean, who formerly co-directed the WESLEYAN DANCERS OF NEWBURGH, will dance the prayer of confession in a Reconciliation Service in the Oceanside United Methodist Church on March 4th. The Amityville group is preparing "The Passion", a Lenten dance-drama from the repertoire of its sister-group in Newburgh, for presentation at Simpson United Methodist Church (Amityville) on March 7th, King's Highway U.M. Church (Brooklyn) on March 16th, the Reformed Church (Spring Valley) on March 23rd and Belmont U.M. Church (L.I.) on April 3rd.

The Dance Choir of Babylon U.M. Church, MILDRED SLDER, director, danced for the youth fellowships of United Methodist Churches in Port Jefferson and Central Islip, including material from "Rejoice" and "Lord of the Dance". Millie danced "Now the Day is Over" as a solo in her own church recently.

The Dance Choir of the Cornwall U.M. Church danced "Go Tell It On the Mountain" and a folk-type dance using ropes of holly for a Christmas family night program. For the same program children from the church school worked with director JUDITH BENNETT to present a collection of Spanish carols, "The Little Drummer Boy", and several others. Senior member KATHARINA NUNNALLY, who will major in dance next year at Adelphi University, danced "Virgin's Slumber Song" as a duet with JOANNA BENNETT. Several very young children, ranging in age from 2 to 5 and including a retarded child, danced "Where the Little Jesus Sleeps" with the director, carrying flowers which were laid at the feet of Mary and the Christ-Child at the end of the dance.

The WESLEYAN DANCERS OF NEWBURGH, JUDITH BENNETT, director, announce the following performances, and invite area S.D.G. members to attend (check with the director for time of each service): February 19 - Amityville (L.I.) - "Stations of the Cross"; February 21 - S.D.G. Mid-Winter Workshop: "Footnotes on Sister Corita"; February 26 - Monticello: "Stations of the Cross"; March 10 - Iya: "Stations"; March 16 - Staten Island; March 19 - Kingston: "Footnotes on Sister Corita" and "Requiem"; March 30 - Greer School (Poughkeepsie); April 7 - Cornwall: "Stations"; April 16 - Newburgh: program based on work of Jewish poet Karen Gershon; April 23 - Liberty; April 27 - Newburgh: "God's Trombones". Late spring commitments include performances of Jean Berger's "Magnificat", composed for choir, dancers, flute, tambourine and triangle. The composer, who had read an article by the group's director, sent a copy of his work for possible use, and hopes to be present for its eventual performance in early June.

OHIO

MARVIN PETERSON of the Anderson Hills U.M. Church directed a group of two men and four women in a presentation of Psalm 8 in an experimental worship service. In the same service a professional dancer worked with two less experienced dancers to present "Man, Men and God", a dramatic reading with background music (the blue and black bands from "Frank Sinatra Conducts Tone Poems of Color" - Capitol T735). Marvin writes: "We got the congregation involved in movement by having them kneel for the prayers, use some arm movements on the verses for "Kum Bah Yah", actually process to the altar for the offertory, and give the touch of peace at the benediction. Nearly everyone responded enthusiastically." In his own church Marvin preached a sermon entitled "God Speaks: Past and Present" and incorporated in it a presentation of "He Had A Long Chain On" and Buxtehude's "Iona", In Thee Do I Trust" as examples of God speaking, past and present.

OHIO (continued)

PAT TREML's group in Akron presented a Thanksgiving service written by Gordon McKeeman, which included the bringing forth of symbols that were reminders of the fullness and richness of life: the chalice, a rock, a cornucopia of fruits, bread and wine. After each presentation the congregation responds with the "Jubilee Amen". Pat is willing to share the script with anyone desiring a copy; write to her at 459 Garnette Rd., Akron, Ohio 44313. Their Christmas Sunday was called "A Festival of Nativity", emphasizing the celebration of birth, everyman's birth -- not simply the child long ago, but every human soul. Gordon McKeeman, minister of the church, also wrote this service.

SHIRLEY FRITZ of Troy reports leading a Recreation Lab in Maryland for the Church of the Brethren with 105 young people, 6 classes a day. With involvement of the total group as a goal, Shirley prepared a tape collage starting with Zen meditation music, "Sounds of Silence", eight excerpts pointing to our loneliness and sickness, moving into the Lord's Prayer from "Rejoice" and culminating in relatedness, challenge and commitment using "Who Will Answer?" and "Reach Out of the Darkness". Shirley writes: "There were five actual sections of movement as the worship progressed -- no verbalization between -- starting at a low meditation mood and moving into high exultant rejoicing in the end. It went from loneliness and isolation to questioning, pointing to Christ in the Lord's Prayer, relatedness in "Give A Damn", challenge in "Who Will Answer?" and commitment in "Reach Out". The last group then involved everyone by beginning to fill the room with bubbles on the line "Don't be afraid to love", people began to reach up and pop them, red and orange streamers were passed out, and balloons, until it was all over. All were on their feet greeting, laughing, embracing and joyously being together -- quite a contrast to the usual poker-faced hand-shaking that takes place on so many Sunday mornings."

MARGARET FISK TAYLOR's spring schedule includes the following:

- February 14-16 Ecumenical Workshop at South Dakota State University in Brookings. Write: Mrs. Donna Fisher, Box 272, Arlington, S.D. 57212.
- February 21-22 Music and Movement Workshop, Clarendon Methodist Church, 6th and N. Irving Sts., Arlington, Va. Write: Mrs. Jane Wingert, 6340 Devine St., McLean, Va. 22101.
- February 28 Participation Program, St. Luke's U.M. Church, N.W. 15th & Harvey, Oklahoma City, Okla. Write: c/o Miss Claire Moore.
- March 3-7 Monday-Friday, 10:00-11:00 a.m. Experimental Worship, Pacific School of Religion, 1798 Scenic Ave., Berkeley, California. Write: c/o Doug Adams.
- April 22-23 Worship and Movement Workshop, Virginia Conference of the United Methodist Church, 4016 W. Broad St., Richmond, Va. 23230. Write: c/o Rebecca Yow.

PENNSYLVANIA

Recent appearances for the Dancers of Faith, LOUISE MATTLAGE, director, include Mary Mount College (Allentown), the Unitarian Church of Westport, the Unitarian Church of Danbury and the Congregational Church of Milford. In November Louise joined EILEE POMARE in a "Dialogue on Contemporary Dance" at West Chester State College. The Dancers of Faith demonstrated with "Secular Prayer" and Mr. Pomare

PENNSYLVANIA (continued)

danced "Junkie". December found Louise on a lecture-tour of Hawaii which included the Church of the Crossroads and the University of Hawaii. In January she travelled to the University of S. Africa Ballet School, Chung Chin College in Hong Kong, the National Academy of Dance, Music and Drama in New Delhi, Ceylon, and Kuala Lumpur where she will be sponsored by the Ministry of Culture, Youth and Sports. In April the Dancers of Faith will begin their spring season at St. George's Episcopal Church in Bridgeport, Conn., and will appear at the Congregational Church of Waterbury on May 4th.

VERMONT

DEE HESSELTON of Chester reports a new group at the Congregational Church which has participated in several services, presenting "Who Will Answer?", "Blowing In the Wind" and others.

The Faith Interpretive Choir of North Springfield Baptist Church, JEAN WILLARD, director, danced the 23rd Psalm at Thanksgiving and "Jesu, Joy of Man's Desiring" and "Star Carol" at Christmas. Mrs. Willard also directs a junior choir, and taught classes in creative movement at summer camps.

WASHINGTON

DEE RABBLE reports dancing often in her own church (Unitarian) in Seattle, most recently in a Christmas Eve service.

THERESE WEISCOFF ELLIOTT of Ballet Fantasies, Inc. of Spokane reports two student groups from her school presenting various religious selections for the Washington-Alaska Presbytery of the Presbyterian Church, Oriental Shrine and Daughters of the Nile ceremonials, and the Lidgerwood Presbyterian Church. Both of these sacred dance groups are composed of adults.

WISCONSIN

CAROL RAYMOND of Waukesha taught creative movement sessions for juniors and junior highs at Trinity University in San Antonio, Texas. Sessions culminated in a dance development of the story of the prodigal son.

THE PHILIPPINES

The Seraphim Dance Choir of Silliman University in Dumaguete presented a recent dance-drama, "The Faithfulness of Ruth", alternating Biblical readings and dance. Music used was excerpts from Lukas Foss' "Song of Songs" and Paul Ben-Haim's "Sweet Psalmist of Israel". Director JANICE BERAN writes: "Although Israeli music was used, many of the body movements and foot and hand patterns were typically Filipino. There seemed to be ready acceptance of the traditional Filipino dance patterns in interpreting this Biblical story of faithfulness." In a forthcoming Christian Art Festival the group will participate in a session on dance and the use of traditional rituals and music in the church. At Thanksgiving the group danced an offertory hymn in native dialect, depicting the bringing to God of gifts from the sea (Dumaguete is located on the seacoast), gifts from the land, and personal thanksgiving offerings.

MEMO TO CHURCHES AND CLERGY (please pass to interested member of your congregation)

FROM: The SACRED DANCE GUILD

SUBJECT: DANCE IN YOUR RELIGIOUS SERVICE* and MOVEMENT IN THE CHURCH SCHOOL**

* Dance was man's earliest religious expression. It has been an important part of ritual and worship in virtually all religions. The meaning and values it has to express that which cannot be expressed in any other way is being re-discovered by many churches today. Dance is a universal language, contributing to the ecumenical spirit of contemporary church life. It makes a direct kinesthetic appeal to our visually-oriented congregations. For those who dance, it is a creative outlet for expression and communication, not without its value as a harbinger of sound mental and physical health. "Praise his name in the dance!" exhorts us to worship God with our entire being, to give physical expression to the yearnings of the spirit, to make ours an active and living faith. The dance adds a dimension to worship with which many can identify and find release and fulfillment.

** Creative movement used by teachers in the classroom with children of all ages is a dramatic and effective teaching technique. Learning through movement is the goal here, NOT preparing for the sake of performance.

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-Easy to read, easy to use classroom techniques to bring new life to the church school. |
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